



# ***Thousand Oaks Lancer Band***

## **YOU'RE IN THE BAND!!**

Now we need to determine which class you will be enrolled

**Tuesday, May 30, starting at 4 PM**

### **Band Audition Requirements Brass/Woodwind:**

- 12 Major Scales as written.
- Chromatic Scale (bottom of page 2 of your scales)
- The prepared pieces (found on our website)
- Sight Reading (to be given to you at the audition)

### **Band Audition Requirements Percussion**

- Mallet Percussion Piece
- Snare Etudes
- Timpani Etude
- Marching Percussion Etudes (if in Marching Band)

**Please show up 30 Minutes before your scheduled time.**  
Professional Musicians will be adjudicating your performance.

**Bring any outstanding Orientation Form(s) to the check-in table.**

***Some of this music may look daunting.  
Don't fret... TRY YOUR BEST.  
Remember, you will not be turned away.***

### **Placement Audition Schedule**

(Posted on Band Calendar at [www.tohsband.org](http://www.tohsband.org))

A tentative schedule for YOUR AUDITION TIME will be posted in the "body" of the calendar event "Placement Audition Schedule" found on our website calendar (*May 30<sup>th</sup> Audition Event*)

This schedule will be updated throughout the month of May. The final posting will be updated on Friday, May 26<sup>th</sup>. Please be sure to check your time after May 26<sup>th</sup>.

Look for your assigned audition time. If you do not see your name on this list or a correction is needed, please contact Mrs. Martone before May 19<sup>th</sup> in the band office at 495-7491, x 6002, or email Mrs. Martone at [tohsband@conejousd.org](mailto:tohsband@conejousd.org).

### **If you miss your audition:**

Wind Musicians: You will be enrolled as a member of the Symphonic Band, Period 3  
Percussionists: You will be enrolled in the Percussion Techniques Class Period 7



## Thousand Oaks High School Band / Audition Scoring Sheet



Student \_\_\_\_\_

Instrument \_\_\_\_\_

### Tone Quality (Circle one number)

Tone quality is full, rich and characteristic of the tone quality of the instrument in all registers.	9	10
Tone quality is characteristic in most registers, but distorts in a few passages. (occasional lapses).	7	8
Tone quality exhibits some flaws in production. (i.e. slightly thin/unfocused or forced sound)	5	6
Tone quality has several flaws in basic production. (i.e. consistently thin/unfocused or forced sound)	3	4
Tone Production is of a quality that hinders the performance.	1	2

### Intonation (Circle one number)

Intonation is accurate in all ranges and registers.	9	10
Intonation is mostly accurate; the student adjusts the few problem pitches to an acceptable standard.	7	8
Intonation is somewhat accurate but consistently includes out-of-tune notes; the student adjusts these pitches with fair success.	5	6
A basic sense of intonation is evident, yet major errors occur. The student makes little attempt to adjust problem pitches.	3	4
Intonation is consistently inaccurate and hinders the quality of performance.	1	2

### Rhythm (Circle one number)

Rhythms are accurate and precise throughout the performance.	9	10
Rhythms are nearly accurate; occasionally, rhythms lack precise interpretation.	7	8
Most rhythm patterns are accurate, but errors in precision are present. (approximation of written rhythms)	5	6
Many rhythms performed incorrectly or inconsistently, major errors are present in the performance.	3	4
Rhythms are consistently performed incorrectly; clarity and precision are essentially nonexistent.	1	2

### Technique (Circle one number)

Performance demonstrates complete mastery of the technical demands of the music, including precision, facility, and clarity of pitches and articulations.	9	10
Performance nearly demonstrates mastery of the technical demands of the music, minor inconsistencies in precision, facility, and clarity are isolated and rarely detract for the performance.	7	8
The majority of passages are handled with reasonable technical facility; some passages include incorrect or unclear pitches and/or articulations; precision and/or facility are questionable at times.	5	6
Performance demonstrates basic knowledge of the technical demands of the music; consistent, major errors are made in pitch, articulation, facility, and precision.	3	4
Lack of accuracy of pitch, articulation, facility, and precision seriously hinders the performance, the student's technique is not developed enough to attempt the solo passage.	1	2

**Musicality (Circle one number)**

Performance demonstrates full control of tempo, dynamics, phrasing, and expression in a dramatic performance consistent with the style of the solo.	9	10
Performance demonstrates good control of tempo, dynamics, phrasing, and expression in a performance often consistent with the style of the solo; the range of expression may be somewhat limited, but rarely detract from the performance.	7	8
Performance demonstrates basic control of tempo, dynamics, phrasing and expression; basic attempts at dramatic performance and basic knowledge of style are evident, limited/inconsistent range of expression prevails.	5	6
Major errors in control of tempo, dynamics, phrasing, and expression are present; the student demonstrates little attempt at dramatic performance; many stylistic inconsistencies are present.	3	4
Lack of control of tempo, dynamics, phrasing and expression hinders the performance; attempts at dramatic and/or stylistically correct performance are unsuccessful or nonexistent.	1	2

**Chromatic Scale:**

- Work to improve Tone quality
- Tempo too slow
- Intonation flaws
- Did not play all notes
- Uneven tempo
- Limited pitch range
- Scale not played slurred
- Pitches played out of order

**Major / Minor Scales:**

- Work to improve Tone quality
- Tempo too slow
- Incorrect pitches
- Too few octaves played
- Uneven tempo
- Intonation flaws
- Incorrect articulation
- Incorrect rhythm pattern
- Played incorrect scale

**Comments**

**Scales**

<b>Chromatic</b>	<b>Score 1 - 10</b>	
<b>F</b>	Score 1 - 5	
<b>Bb</b>	Score 1 - 5	
<b>Eb</b>	Score 1 - 5	
<b>Ab</b>	Score 1 - 5	
<b>Db</b>	Score 1 - 5	
<b>Gb</b>	Score 1 - 5	
<b>C</b>	Score 1 - 5	
<b>G</b>	Score 1 - 5	
<b>D</b>	Score 1 - 5	
<b>A</b>	Score 1 - 5	
<b>E</b>	Score 1 - 5	
<b>B</b>	Score 1 - 5	
<b>SIGHT-READING</b>	Score 1 - 20	

**Sub Total Page 2 (100):** \_\_\_\_\_

\_\_\_\_\_  
Judge's signature

**FINAL SCORE (140):** \_\_\_\_\_

Trombone/Euphonium

# Major Scales

♩=96

C Major

Two measures of C Major scale in bass clef. The first measure contains the ascending scale: C2, D2, E2, F2, G2, A2, B2, C3. The second measure contains the descending scale: B2, A2, G2, F2, E2, D2, C2. The notes are beamed in groups of four.

F Major

Two measures of F Major scale in bass clef. The first measure contains the ascending scale: F2, G2, A2, Bb2, C3, D3, E3, F3. The second measure contains the descending scale: E3, D3, C3, Bb2, A2, G2, F2. The notes are beamed in groups of four.

Bb Major

Two measures of Bb Major scale in bass clef. The first measure contains the ascending scale: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3. The second measure contains the descending scale: Ab3, G3, F3, Eb3, D3, C3, Bb2. The notes are beamed in groups of four.

Eb Major

Two measures of Eb Major scale in bass clef. The first measure contains the ascending scale: Eb2, F2, G2, Ab2, Bb2, C3, D3, Eb3. The second measure contains the descending scale: D3, C3, Bb2, Ab2, G2, F2, Eb2. The notes are beamed in groups of four.

Ab Major

Two measures of Ab Major scale in bass clef. The first measure contains the ascending scale: Ab2, Bb2, C3, Db3, Eb3, F3, G3, Ab3. The second measure contains the descending scale: G3, F3, Eb3, Db3, C3, Bb2, Ab2. The notes are beamed in groups of four.

Db Major

Two measures of Db Major scale in bass clef. The first measure contains the ascending scale: Db2, Eb2, F2, Gb2, Ab2, Bb2, C3, Db3. The second measure contains the descending scale: C3, Bb2, Ab2, Gb2, F2, Eb2, Db2. The notes are beamed in groups of four.

Gb Major

Two measures of Gb Major scale in bass clef. The first measure contains the ascending scale: Gb2, Ab2, Bb2, C3, Db3, Eb3, F3, Gb3. The second measure contains the descending scale: F3, Eb3, Db3, C3, Bb2, Ab2, Gb2. The notes are beamed in groups of four.

Cb Major

Two measures of Cb Major scale in bass clef. The first measure contains the ascending scale: Cb2, Db2, Eb2, F2, Gb2, Ab2, Bb2, Cb3. The second measure contains the descending scale: Bb2, Ab2, Gb2, F2, Eb2, Db2, Cb2. The notes are beamed in groups of four.

Trombone/Euphonium

G Major

D Major

A Major

E Major

B Major

F# Major

C# Major

Chromatic Scale

**TROMBONE**

**EUPHONIUM**

**Thousand Oaks HS Audition Music**

*Technical*

Group "D"

55

Andante

The musical score consists of six staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *f*. The second staff has a dynamic marking of *mp*. The third staff ends with a *rit.* marking. The fourth staff is marked *meno mosso*. The fifth staff has a dynamic marking of *p*. The sixth staff concludes with a *cresc. e accel.* marking leading to a final *f a tempo* instruction.

EL 933

*cresc. e accel.*..... *f a tempo*

**TROMBONE**

**EUPHONIUM**

**Thousand Oaks HS Audition Music**

*Lyrical*

Group "D"

22

**D $\flat$  Major**

*Adagio cantabile*

PIETZSCH

The image shows a musical score for Trombone and Euphonium, measures 22-26. The score is written in bass clef with a key signature of two flats (B $\flat$  and E $\flat$ ) and a 3/8 time signature. The tempo is marked *Adagio cantabile*. The music consists of five staves of notation. The first staff begins with a whole note chord (F $\flat$ 4, C $\flat$ 5, G $\flat$ 5) and continues with a melodic line. The second staff features a more active melodic line with eighth notes and slurs. The third staff continues the melodic development with various note values and slurs. The fourth staff shows a similar melodic pattern. The fifth staff concludes the passage with a final note and a dynamic marking of *p* (piano).